

**BARNETT
NEWMAN**

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OF THE CROSS**
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THE STATIONS OF THE CROSS with its established sequence of fourteen works, supplemented by an additional painting, is the frame of reference for this exhibition. Barnett Newman's black or white paintings on raw canvas constitute an important segment in the artist's total work. They are here presented as the first one man show of this distinguished painter held in an American museum. The exhibition and catalogue have been prepared by Lawrence Alloway, Curator of the Guggenheim Museum.

Thomas M. Messer, Director

STATEMENT

Lema Sabachthani—why? Why did you forsake me? Why forsake me? To what purpose? Why?

This is the Passion. This outcry of Jesus. Not the terrible walk up the Via Dolorosa, but the question that has no answer.

This overwhelming question that does not complain, makes today's talk of alienation, as if alienation were a modern invention, an embarrassment. This question that has no answer has been with us so long—since Jesus—since Abraham—since Adam—the original question.

Lema? To what purpose—is the unanswerable question of human suffering.

Can the Passion be expressed by a series of anecdotes, by fourteen sentimental illustrations? Do not the Stations tell of one event?

The first pilgrims walked the Via Dolorosa to identify themselves with the original moment, not to reduce it to a pious legend; nor even to worship the story of one man and his agony, but to stand witness to the story of each man's agony; the agony that is single, constant, unrelenting, willed—world without end.

“The ones who are born are to die
Against thy will art thou formed
Against thy will art thou born
Against thy will dost thou live
Against thy will die.”

Jesus surely heard these words from the “Pirke Abot”, “The Wisdom of the Fathers”.

No one gets anybody's permission to be born. No one asks to live. Who can say he has *more* permission than anybody else?

Barnett Newman

ACKNOWLEDGEMENTS

I am indebted to Annalee Newman for allowing use to be made of her bibliography of writings by and about Barnett Newman. Diane Waldman not only supplemented this list but also researched the iconographical background of the Stations of the Cross. My essay depends heavily on her work. Cleve Gray generously provided information about the first public showing of one of the Stations in an exhibition that he arranged. Mary Grigoriadis worked with me on every phase of the exhibition, Jane Umanoff arranged the transportation of the paintings, and Linda Konheim edited the catalogue, to all of whom I am very grateful.

L.A.

THE STATIONS OF THE CROSS AND THE SUBJECTS OF THE ARTIST

Newman did not begin these paintings with the idea of The Stations in mind. The first two paintings were done early in 1958 in Brooklyn Heights, where he lived from 1956 to 1958. There was some question in his mind of titling them so that they might constitute a pair, such as Adam and Eve, but he decided against this. Then, as he has said, "I knew I would do more" and in 1960 he painted two, the same size, also in pure black on raw canvas, with comparable phasing of the vertical bands. All four have a solid black left edge and a modulated band, rather more than two-thirds across the canvas, to the right. In the first, plumes of dry brush marks expand around a narrow band; in the second a narrow band is outlined in black and set off-center in a wider grey band; in the third a narrow solid and a narrow plumed band adjoin; and in the fourth a narrow band, freely contoured, is set in a flowing black band. It was after the fourth that he realized the number and meaning of the work on which he was engaged. In December 1961 he exhibited what is still the first painting of the Stations as a single work under the title of *Station*. The work was subsequently reproduced as *The Series, I* (1), but there can be no doubt that the Stations theme was now a definite project in Newman's mind.

The discovery of a subject that proposed fixed limits did not mean that Newman could now work easily by filling in a given schema. In 1962 he produced two more paintings, the *Fifth* and *Sixth*, in 1964 three paintings, in 1965 three, and the two final paintings were begun in 1965 and finished early in 1966. Thus Newman's Stations were arrived at through a process of self-recognition. This fact alone is sufficient to separate them from commissioned works on the

subject in which the number of Stations and the incidents appropriate to each Station are clearly known in advance. Newman worked, first, without pre-knowledge of group or cycle; then, as a result of developing possibilities within the work itself, he accepted a definition that partially determined the future course of the series. It became a project, a speculative extension into the future, demanding paintings for its realization. This method of learning from the initial staged work is parallel to the kind of responsiveness that Jackson Pollock revealed in single paintings. He would make a mark and then develop or oppose it by other marks until he reached a point at which he had exhausted the work's cues to him to act further. Newman has demonstrated the possibility of such awareness operating not in terms of visual judgment and touch within one painting, but as a source of structure for a series. A comparable extension of improvisation beyond the formal limits of the single work occurred in Newman's lithographs *18 Cantos* which "really started as three, grew to seven, then eleven, then fourteen, and finished as eighteen" (2).

The reproduction of a series by Newman is an unexpected development in his work. Unlike other artists of his generation, given to numbering their paintings and to production in runs, he has consistently defined his work by separate titles, a verbal statement of the autonomy of each work. Newman has observed: "I think it would be very well if we could title pictures by identifying the subject matter so that the audience could be helped. I think that the question of titles is purely a social phenomenon. The story is more or less the same when you can identify them" (3). Without relegating any of the painting's function to language he indicates a relation of usefulness between verbal and visual elements.

The fact that Newman has now painted a series does not, in fact, dissolve the compactness and solidity on which his earlier work seems predicated. His art has never been the continuous record of the artist's life, in which each work records a unique phase of an artist's sensibility. Under the terms of serial painting the continuity of sequels tends to override the determinate form of each single work. One problem of working in serial form is knowing when to stop. The inventiveness, energy, and, perhaps, patience of the artist become the decisive factors. Motherwell's *Elegies for the Spanish Republic*, for example, are open-ended; they constitute a series that does not seem to be bound by any known limits. The proliferation of the series involves us in the personality of the artist. Newman, on the other hand, in *The Stations of the Cross* is working with a subject which is personal but regulated by number. Although one cannot link his individual works with particular Stations of the *Via Dolorosa*, the number fourteen is both an absolute limit and a symbol; more or less than this number would make it impossible to recognize any connections with the declared iconography. Thus Newman's series embodies an order inseparable from the meaning of the work.

The subject of the Stations of the Cross is a late development in Christian iconography. It was not until the seventeenth century that it developed in its modern form, as an expansion of a briefer early theme. From the fifteenth century there are numerous representations of the Way of the Cross, in the form of Seven Falls (a holy number extrapolated from the fullest account of the events in *St. Luke*). These were: Christ carrying the Cross, The First Fall, Christ meets Mary, the Second Fall, Veronica hands Him the face-cloth, The Third Fall, Entombment. In this form Christ, who carries the Cross alone in *St. John*, is aided by Simon and accompanied by a procession, including the grieving women (from *St. Luke*). This theme, with accompanying devotional exercises, spread in Germany, but not elsewhere, in the sixteenth century. Codified in devotional manuals it was doubled in length in the seventeenth century. Pope Innocent XI

granted the Franciscans the right to erect Stations in their churches in 1686, and in 1731 Clement XII fixed the number at fourteen. The customary sequence of the Stations is now: Christ condemned to death, Christ carrying the Cross, the First Fall, Christ meets Mary, Simon helps to carry the Cross, Veronica hands Him the face-cloth, the Second Fall, He comforts the women, the Third Fall, He is stripped of His garments, the Crucifixion, the death of Christ, the Deposition, the Entombment.

It may be objected that paintings in which one cannot recognize, for example, Christ condemned to death or Christ carrying the Cross are not Stations of the Cross at all. However, apart from the number symbolism there are other grounds for supporting Newman's title. As Newman said, "the artist's intention is what gives a specific thing form" (4). It is also possible to parallel the paintings with Christ's journey on the basis of an analogy between the events of the subject matter and the event of painting the series. The order of the paintings is the chronological order of their execution. Thus the subject matter is not only a *source* to Newman but, in addition, a parallel with aspects of his own life, so that the original event and the paintings are related like type and antetype in the Testaments. This is an expansion (though on a more ambitious scale than anything earlier) of an idea central to Newman's thought. He has always insisted on the non-functional origins of speech and, hence, of art. "The God Image, not pottery, was the first manual act." "What is the explanation of the seemingly insane drive of man to be painter and poet if it is not an act of defiance against man's fall and an assertion that he return to the Adam of the Garden of Eden?" (5). The mythic has always been natural to Newman, not only as the subject matter of paintings but assimilated as analogy, as metaphor, in the creative act itself.

Although obviously Newman's Stations are a radical departure from existing Stations by other artists, there is a fundamental connection between them and traditional iconography. Pilgrims tracing the presumed Via Sacra at the original site, the devout who visited chapels spaced as at Jerusalem (for example the early fifteenth century series of chapels at the Dominican friary, Cordova) or who followed the sequential displays in Franciscan churches, were all engaged in a participative experience. Even the Stations in a church constituted an analogic pilgrimage. The worshipper reduced the historical distance between himself and Christ, or to put it another way, Christ's suffering is eternal. As the Stations are outside the Liturgy they were free to be experienced in terms of spectator participation (as in the dramatic and pathetic paintings of Domenico Tiepolo painted for Sta. Paolo, Venice in 1748-49.) On the Via Sacra itself, in spatial simulations of Jerusalem, or in condensed sequence, the succession of Stations encouraged identification and parallelism with Christ. The spectator's time and Christ's time coincided. In Newman's Stations what had been the experience of the spectator has become the experience of the artist. Thus the lack of a full panoply of iconographic cues should not allow us to think that Newman's paintings are any fourteen.

Newman has emphasized that he regards the Stations as phases of a continuous agony and not as a series of separate episodes, in which he is basically at one with traditional iconography (although he did not research it beforehand). One consequence of this view is that it would be a serious misreading of the work to consider it in formal terms as a theme and variations. Theme-and-variation readings are applicable neither to the subject matter nor to the restriction of means to black or white paint on raw canvas, because such a form assumes a first statement (giving the theme) accompanied by modifications. In fact, there is no such key to the Stations of the Cross, which have to be experienced as a unit of fourteen continuous parts.

Newman has proposed a modification of traditional iconography beyond that of his reductive imagery (6). He has added the last words of Christ on the Cross, his last words as a man, to the Stations: Lema Sabachtani (to use the King James version, though Newman prefers James Moffatt's version, Lema Sabachthani) (7). To add "My God, my God, why hast thou forsaken me" (or, as Moffatt has it, "My God, my God, why forsake me") is to emphasize the unity of the Passion and, as it were, to replace duration by spreading the climax of the Passion over its earlier phases. Indeed so strong is Newman's sense of the unity of the fourteen paintings that he regards the group as a cry. Christ's question is, as it were, the irreducible human content of the Passion, the human cry which has been muffled by official forms of later Church art. In the four years' gap between the *Fourth* and *Fifth* Stations there is a picture which must be linked with this concept of the series as a cry. This is a big painting *Shining Forth (To George)*, which is painted in black on raw canvas. A slim band on the left, a wide one in the center, and two frayed tracks of black parted to define a narrow open band on the right, echo elements from the Stations. The painting, as the title declares, is commemorative of the artist's brother who died in February 1961. Thus, a personal experience of death occurred soon after Newman had decided what his theme was to be, a confirmation of the universality of Christ's death.

In 1948, an early date for such a statement, Newman published a text on the sublime, a key document for his own intentions and of central relevance to post-war New York painting. He identified his own work with the sublime which, as an esthetic concept, condenses "man's natural desire for the exalted" (8). Rudolf Otto, in *The Idea of the Holy*, proposes the sublime as "the most effective means of representing the numinous" (9). Influenced by sublime esthetics, as well as by religious tradition, he instances "magnitude", "darkness", "silence", and "emptiness" as sublime. These terms apply, with some precision, to aspects of Newman's work, whereas traditional formal analysis (dealing in the balancing of discrete and contrasted units) does not. In the past this iconographic theme of the Stations has not been the occasion of the works that are usually considered to be the high points of Christian art. Newman's series is not being implicitly backed by a tradition of art and iconography which will feed his own paintings. On the contrary, though the Stations have been important devotionally, the processional requirement usually consigned them to the aisles or columns of churches; serviceable function rather than star position (like an altarpiece) was the point. Though Newman is concerned with the Passion of Christ he has taken it in one of its least familiar and least historically prestigious forms.

The celebration of primitive art in the earlier twentieth century assumed a break between modern art and Christian-Hebraic-Classical culture. The affinity of the modern artist and primitive art was used to criticize the complexities and ambivalence of our own tradition in comparison to the primitivist's view of primitive art and culture. Common to Newman and to Northwest Indian or Pre-Columbian artists, about whom he has written, is a concern with the mythic and with cosmogonies. Thus his appreciation of primitive art is part of the same impulse that led him to use Hebraic and Classical titles for his paintings and, now, a Christian theme. Newman can use the Stations of the Cross as a metaphysical occasion, without sacrificing the intimacy and elaboration of our own tradition or the vividness and impact of other tribes' beliefs. In fact, Newman's viewpoint is sufficiently wide, his independence sufficiently rigorous, for him to consider transformations of Renaissance art as well as parallelisms with primitive art. In fact, the form that his continuities take are often more radical than slogans of revolution and change.

Newman, reflecting on the human figure as a subject, observed: "In the art of the Western world, it has always stayed an object, a grand heroic one, to be sure, or one of beauty, yet no matter how glorified, an object nonetheless" (10). Then, a few years later, he used sculpture as an occasion to argue that the hero having become an unusable image, the gestures he once made, as in the Renaissance, must now be made without the support of the body, as an object. "By insisting on the heroic gesture, and on the gesture only, the artist has made the heroic style the property of each one of us, transforming, in the process, this style from an art that is public to one that is personal" (11). Gesture becomes the artist's act, not that of his subject, and in this form is accessible without the particularities of musculature and drapery. Thus, when Newman paints the Stations of the Cross in terms of his gesture, he is taking possession of the traditional theme on his own terms, but these terms include his homage to the original content. His concern with religious and mythical content never delivers an idol but a presence. The presence is one that the artist shares with any evoked hero or god because it is in his work that the presence is constructed and revealed.

The Stations of the Cross is an iconographic theme that requires a serial embodiment in space. (Matisse's Stations in La Chapelle du Rosaire, Vence are exceptional in that the episodes are drawn on one surface across the East wall, with the movement of the spectator reduced to a left-right-left reading of numbered scenes.) The spatial structure of the Stations recalls Newman's project for a synagogue in 1963 in which he was necessarily dealing with problems of three-dimensional symbolism. The action of the ritual determines the form of the architecture, so that the worship of the congregation becomes a structure, and not merely an activity within a container. Although Newman's Stations have no obligatory arrangement (something of the flexibility of easel painting is retained), they need to be adjacent, so that repetitions and cross-references can perform identifying and expressive roles. Flexible as the paintings are, their spatial unity, as a group, is essential to their meaning.

Newman's large paintings, such as *Vir Heroicus Sublimis* 1950-51 and *Cathedra* 1951, are relevant here. In a statement written for an early one-man exhibition he stated: "There is a tendency to look at large pictures from a distance. The large pictures in this exhibition are intended to be seen from a short distance" (12). Large, one-color paintings, viewed close up produce effects of space as magnitude (as external coordinates diminish), of engulfment by color; in short a participative space. This reduction of optimum spectator distance from the work of art is comparable to the reduction of formal elements in his paintings, avoiding diversification and elaboration to preserve the wholistic character of each work. Newman's sense of space, explains his great feeling for the Indian Burial Mounds in the mid-West seen in 1949, after he had manifested an interest in working large. It is not that these shapes in the earth initiated his interest, but they coincided with his personal sense of space, simplicity, and the human monument.

The recurrent image in the Stations is of two bands, variously defined, that modulate the field of raw canvas. The canvas is blond in color and slightly flecked and Newman has successfully precipitated the untouched ground into color. It is given color relationally by the black or the white that it carries. In the three white paintings (nine through eleven) the canvas is very different in appearance from the black paintings. The fact that he used oil paint and three different synthetic media reveals his awareness of the function of color in the series, not only in its relational aspects but as a physical property. Different blacks occur from one painting to another and, sometimes, within one painting. Thus the series as a whole is, for all its im-

pression of austerity, constitutes a highly nuanced system. Another difference can be seen by comparing a bare black painting, such as the *Fifth Station*, with more extensively covered paintings, such as the *Seventh* or *Thirteenth Station*. The standard size of the series dilates and contracts, rises and falls, according to the proportion and emphasis of the bands. Thus the organization is not restricted to internal divisions of planes and contrasts of forms. All the formal changes, involving as they do areas that cross the total surface, are wholistic in character. It is this largeness and unity in his work, perhaps, that has encouraged notions about the "hypothetical extendability of his areas and bands of color" (13). The Sublime in art may be majestic and vast but this is not the same as continuous and amorphous. Such an idea would link Newman and Mondrian with whose geometry Newman's art demonstrates, in fact, no kinship. Mondrian regarded his lines as bits of a universal grid that ran on beyond the work of art, an image, which, though not literally true, expresses his belief in painting as symbolic of universal order. Though Newman's art raises major issues, of the Passion and Death as in the Stations, for example, he does not do so as the basis of absolutes. Man is the center of Newman's world-picture and it is from man that art originates. Art is, therefore, centrifugal to man and not, as in Mondrian, our glimpse of absolute truth existing separately from us.

Lawrence Alloway

NOTES

1. Cleve Gray. "The Art in America Show", *Art in America*, New York, vol. 49, no. 4, 1961, p. 94.
2. Bibliography no. 21.
3. Bibliography no. 14, p. 15.
4. *Ibid.*, p. 18.
5. Bibliography no. 9.
6. One other modification of the form of the Stations is Newman's addition of a fifteenth painting to the group. *Be, II* is a different size and color (solid white field flanked by an orange and a black band). It functions less as a focus, conspicuous because of its differences, than as a supplement: it is a shift and affirmation. It was exhibited earlier under the title *Resurrection* (Allan Stone Gallery 1962). It is a link between the human cry and a state of being, between Christ as a man and Christ as God.
7. *The Bible, A New Translation* (by James Moffatt), New York, Harper Brothers, 1935.
8. Bibliography no. 12. (Wrongly described by Lawrence Alloway in "The American Sublime", bibliography no. 31, as *Tiger's Eye*, no. 9, 1949, bibliography no. 13.
9. Rudolf Otto. *The Idea of the Holy*, Oxford, Oxford University Press, 1923, chapter VII.
10. Bibliography no. 2.
11. BETTY PARSONS GALLERY, New York, December 1947, *Herbert Ferber*, Introduction.
12. Barnett Newman. Typescript written on the occasion of his 1951 exhibition at Betty Parsons Gallery.
13. Walter Hopps. Bibliography no. 22.

THE STATIONS OF THE CROSS, 1-14. 1958-1966.

All paintings on canvas, 78 × 60". Nos. *First, Second, Tenth* Magna; *Third-Eighth* oil; *Ninth, Eleventh, Twelfth, Thirteenth* acrylic polymer; *Fourteenth* acrylic polymer and Duco. Lent by the artist.



Ex. + H. 188

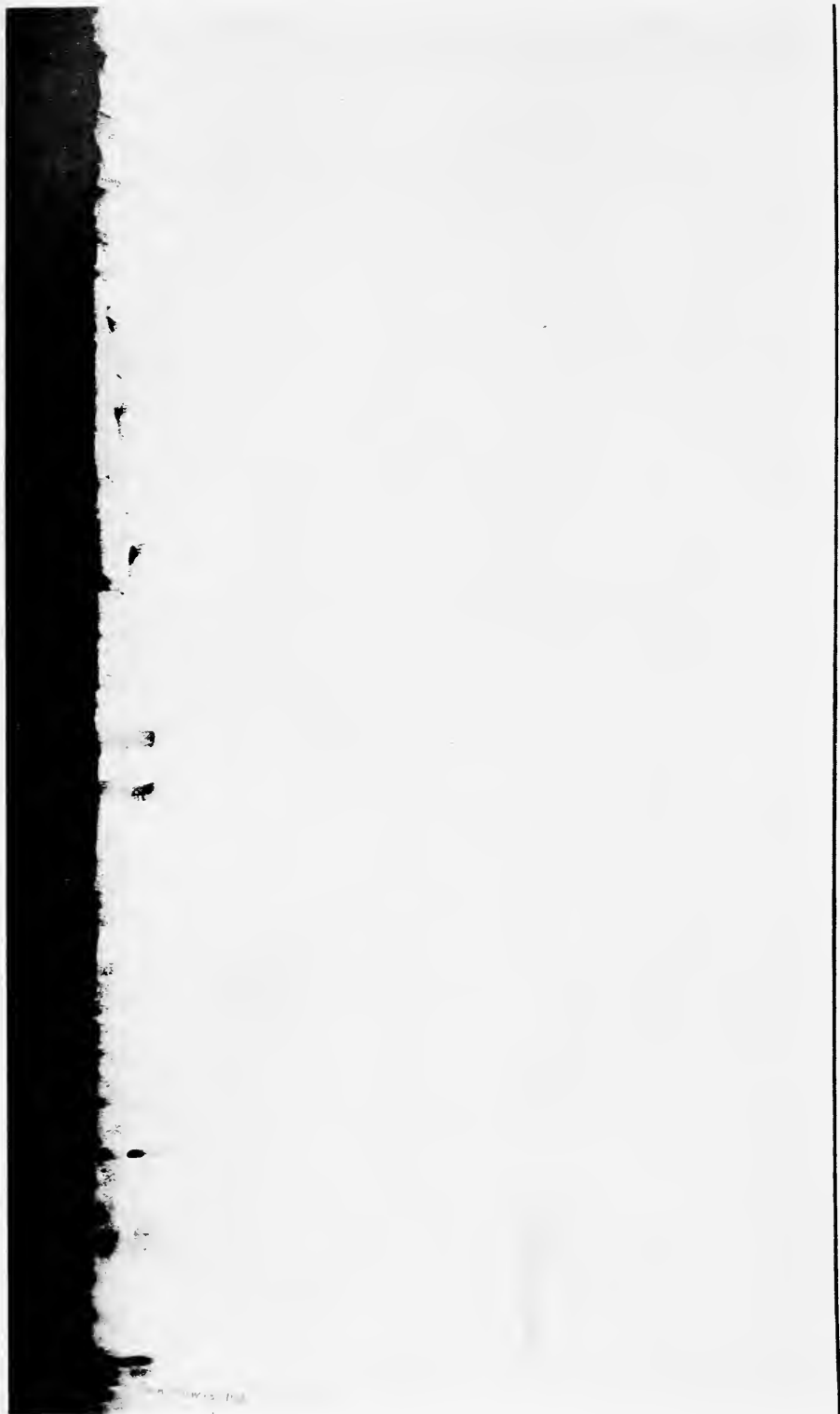


Second Station. 1958.





Fourth Station, 1960.

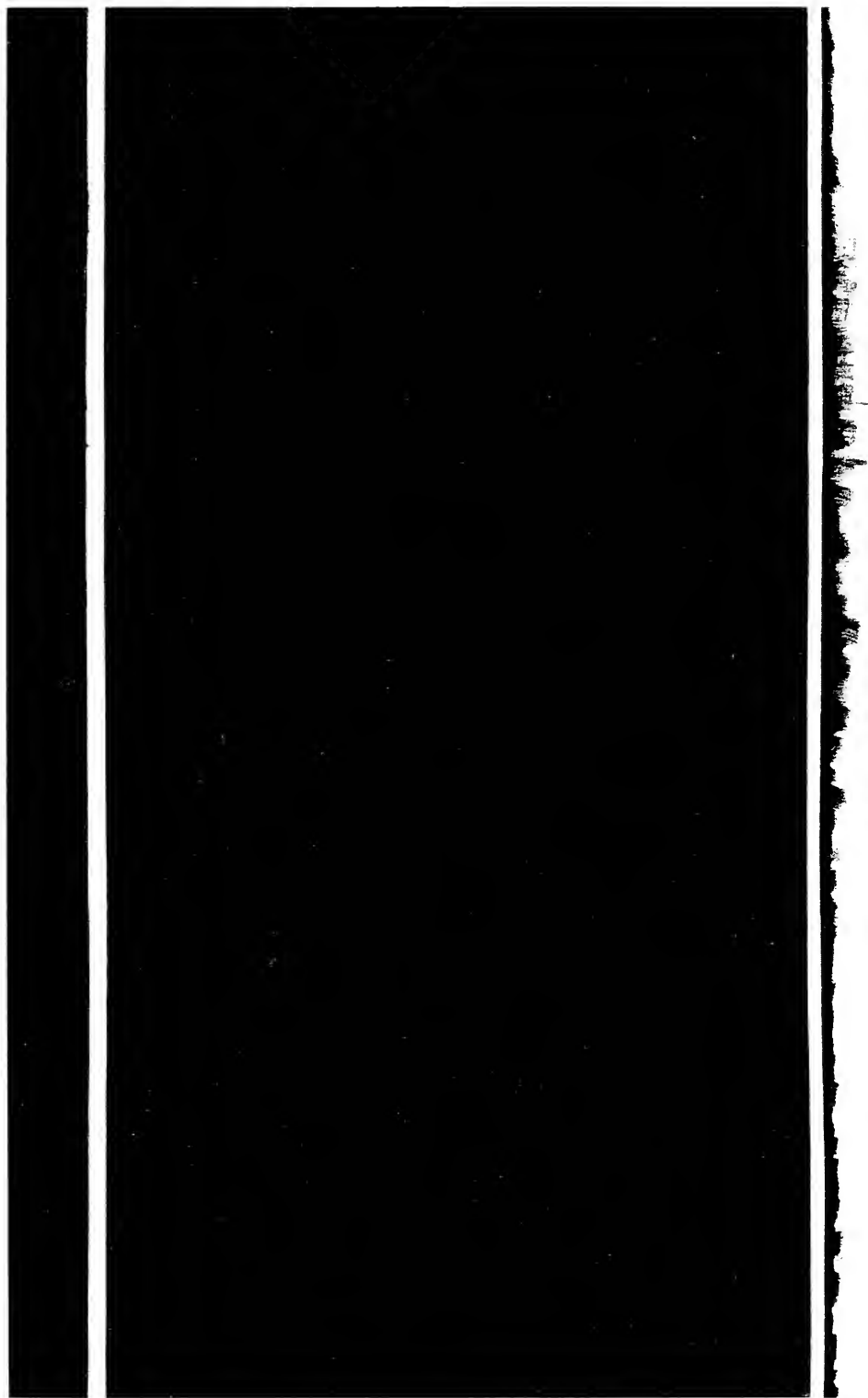


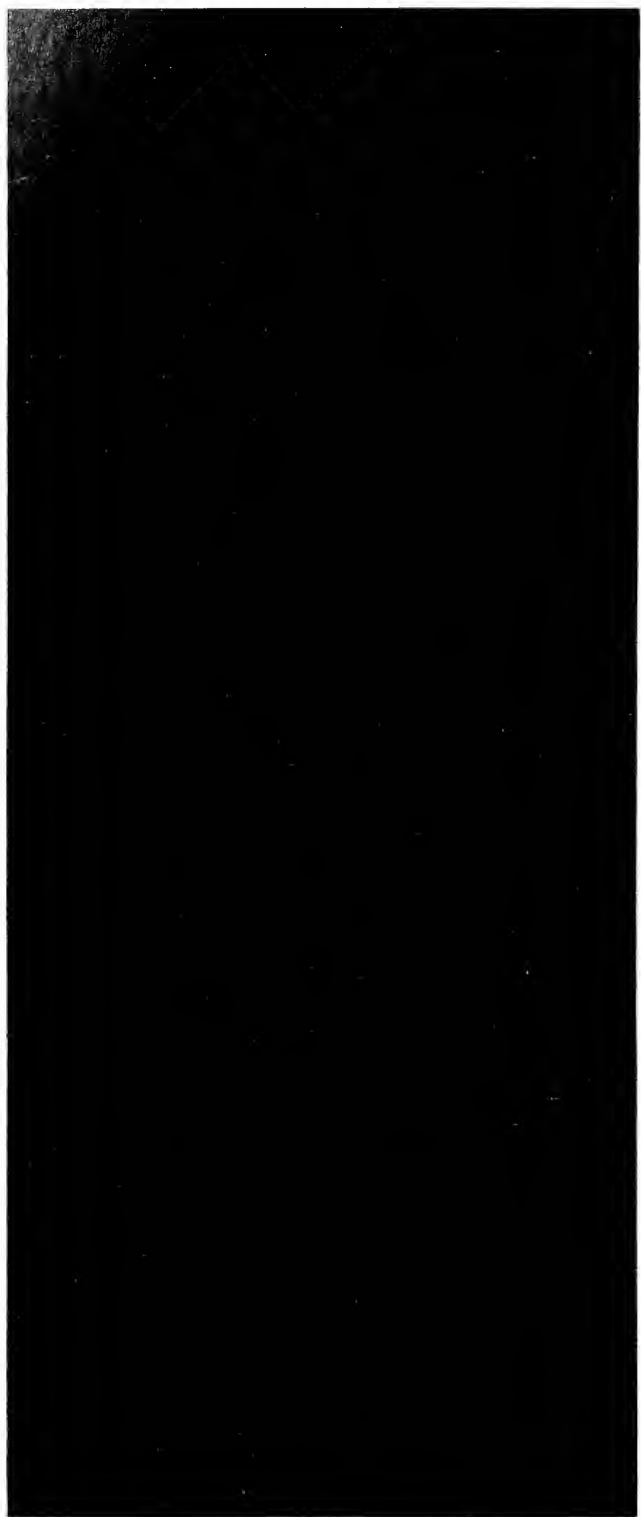
Fifth Station, 1962.











Brian Newman 1964

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While we transcend time and place to participate in the spiritual life of a forgotten people, their art by the same magic illuminates the work of our time. The sense of dignity, the high seriousness of purpose evident in this sculpture, makes clearer to us why our modern sculptors were compelled to discard the mock heroic, the voluptuous, the superficial realism that inhibited the medium for so many European centuries. (Bibliography no. 3.)

...it would be a mistake to consider these paintings of Northwest Coast Indians as mere decorative devices; that they constitute a kind of heightened design. Design was a separate function carried on by the women and took the form of geometric, non-objective pattern. These paintings are ritualistic. They are an expression of the mythological beliefs of these peoples and take place on ceremonial objects only because these peoples did not practice a formal art of easel painting on canvas. (Bibliography no. 5.)

The Kwakiutl artist painting on a hide did not concern himself with the inconsequential that made up the opulent social rivalries of the Northwest Coast Indian scene, nor did he, in the name of higher purity, renounce the living world for the meaningless materialism of design. The abstract shape he used, his entire plastic language, was directed by a ritualistic will towards metaphysical understanding. The everyday realities he left to the toymakers; the pleasant play of non-objective pattern to the women basket weavers. To him a shape was a living thing, a vehicle for an abstract thought-complex, a carrier of the awesome feelings he felt before the terror of the unknowable. (Bibliography no. 6.)

This bibliography is not comprehensive but is designed to stress aspects of Newman's writings, or writings about him, germane to the present exhibition. The main emphasis is on the discussion of content and subject matter and on the definition of the artist's activity. For bibliographies with additional references see numbers 22, 52, 57.

The quotations from Newman's writings are intended not as a record of his past opinions about other art and artists, but as indications of ideas and feelings relevant to his present work.

I. WRITINGS BY BARNETT NEWMAN

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2. WAKEFIELD GALLERY, New York, February 7-19, 1944, *Adolph Gottlieb*. Introduction.
3. WAKEFIELD GALLERY, New York, May 16-June 5, 1944, *Pre-Columbian Stone Sculpture*. Introduction.
4. "La Pintura de Tamayo y Gottlieb", *La Revista Belga*, vol. 2, no. 4, April 1945. pp. 16-25.
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6. BETTY PARSONS GALLERY, New York, January 20-February 8, 1947, *The Ideographic Picture*. Introduction.
7. BETTY PARSONS GALLERY, New York, February 10-March 1, 1947, *Stamos*. Introduction.
8. ART OF THIS CENTURY, New York, April 23-March 11, 1947, *Teresa Zarnower*. Introduction.
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11. "The Object and the Image", *Tiger's Eye*, Westport, Connecticut, vol. 1, no. 3, March 15, 1948, p. 111.
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14. Motherwell, Robert and Reinhardt, Ad, eds. *Modern Artists in America*, New York. Wittenborn

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 16. "Editor's Letters", *Art News*, New York, vol. 60, no. 3, May 1961, p. 6. (In reply to a letter by Erwin Panofsky concerning the grammar of Newman's title "Vir Heroicus Sublimis", *Art News*, New York, vol. 60, no. 2, April 1961, p. 6.)
 17. "Editor's Letters". *Art News*, New York, vol. 60, no. 5, September 1961, p. 6. Reply by Newman to a second letter from Panofsky.
 18. "Frontier's of Space", *Art in America*, New York, vol. 50, no. 2, Summer 1962, pp. 82–87, illustrated. (Interview by Dorothy Gees Seckler.)
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II. ARTICLES AND REVIEWS ON BARNETT NEWMAN

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26. LANES, JERROLD. "Reflections on Post-Cubist Painting", *Arts Magazine*, New York, vol. 33, no. 8, May 1959, pp. 24–29, illustrated.
27. ROSENBLUM, ROBERT. "The Abstract Sublime", *Art News*, New York, vol. 59, no. 10, February 1961, pp. 38–41, 56–58, illustrated.
28. GREENBERG, CLEMENT, "After Abstract Expressionism", *Art International*, Zürich, vol. VI, no. 8, October 25, 1962, pp. 24–32, illustrated.
29. HESS, THOMAS B. "Willem de Kooning and Barnett Newman", *Art News*, New York, vol. 61, no. 8, December 1962, p. 12.
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In Warsaw, she [Teresa Zarnower] initiated the Constructivist revolution in abstract art, and was instrumental, as editor of the avant-garde publication *Blok*, in making Poland an important center for the movement. Theresa Zarnower is one of the important figures in the formulation of those functional principles that have profoundly influenced American painters, architects and industrial designers. It is only fitting that the prophet should find her home where her prophecy has been so well fulfilled. She now, in her first exhibition of work done here, feels that purist constructions in a world that she has seen collapse around her into shambles and personal tragedy is not enough, that in insistence on absolute purity may be total illusion. Art must say something. In this she is close to many American painters, who have been no less sensitive to the tragedy of our times.

It is this transition from abstract language to abstract thought, it is this concern with abstract subject matter rather than abstract disciplines that gives her work its strength and its dignity. The truth here is mutually inclusive, for the defense of human dignity is the ultimate subject matter of art. And it is only in its defense that any of us will ever find strength. (Bibliography no. 8.)

The question that now arises is how, if we are living in a time without a legend or mythos that can be called sublime, if we refuse to admit any exaltation in pure relations, if we refuse to live in the abstract, how can we be creating a sublime art?

We are creating images whose reality is self-evident and which are devoid of the props and crutches that evoke associations with outmoded images, both sublime and beautiful. We are freeing ourselves of the impediments of memory, association, nostalgia, legend, myth, or what have you, that have been the devices of Western European painting. Instead of making "cathedrals" out of Christ, man, or "life," we are making it out of ourselves, out of our own feelings. The image we produce is the self-evident one of revelation, real and concrete, that can be understood by anyone who will look at it without the nostalgic glasses of history. (Bibliography no. 12.)

The artist's intention is what gives a specific thing form.
(Bibliography no. 14.)

For me both the use of objects and the manipulation of areas for the sake of the areas themselves must end up being anecdotal. My subject is anti-anecdotal. An anecdote can be subjective and internal as well as of the external world so that the expression of the biography of self or the intoxicated moment of glowing ecstasy must in the end also become anecdotal. All such painting is essentially episodic which means it calls for a sequel. This must happen if a painting does not give a sensation of wholeness or fulfillment. This is why I have no interest in the episodic or ecstatic, however abstract. (Bibliography no. 18.)

In the synagogue, the architect has the perfect subject because it gives him total freedom for a personal work of art. In the synagogue ceremony nothing happens that is objective. In it there is only the subjective experience in which one feels exalted. "Know before whom you stand", reads the command.

My purpose is to create a place, not an environment, to deny the contemplation of the objects of ritual for the sake of that ultimate courtesy where each person, man or woman, can experience the vision and feel the exaltation of "His trailing robes filling the Temple."
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37. KOZLOFF, MAX. "Art and The New York Avant-Garde", *Partisan Review*, New Brunswick, New Jersey, vol. XXXI, no. 4, Fall 1964, pp. 535-554.
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39. ALLOWAY, LAWRENCE. "Barnett Newman", *Art Forum*, Los Angeles, vol. III, no. 9, June 1965, pp. 20-22, illustrated.

III. ONE MAN EXHIBITIONS

40. BETTY PARSONS GALLERY, New York, January 23-February 11, 1950. (No catalogue).
41. BETTY PARSONS GALLERY, New York, April 23-May 12, 1951. (No catalogue).
42. BENNINGTON COLLEGE, Bennington, Vermont, May 4-24, 1958, *Barnett Newman: First Retrospective Exhibition*. Introduction by Clement Greenberg, note by E. C. Goossen.
43. FRENCH AND COMPANY, New York, March 11-April 4, 1959, *Barnett Newman: A Selection 1946-1952*. Reprint from no. 41 of introduction by Clement Greenberg, pp. 3-4, poem by Howard Nemerov "On Certain Wits", p. 2, [reprinted from *The Nation*, New York, vol. 187, no. 6, September 6, 1958, p. 119], illustrated.
44. ALLAN STONE GALLERY, New York, October 23-November 17, 1962, *Newman-de Kooning*. Text by Allan Stone.

IV. SELECTED GROUP EXHIBITIONS

(Other than those listed in section I.)

45. THE ART INSTITUTE OF CHICAGO, Illinois, November 6, 1947–January 11, 1948, *Abstract and Surrealist American Art*.
46. WALKER ART CENTER, Minneapolis, Minnesota, October 15–December 10, 1950, *American Painting*. Introduction by H. Harvard Arnason.
47. HAWTHORNE MEMORIAL GALLERY, Provincetown, Massachusetts, August 6–September 4, 1950, *Post-Abstract Painting 1950 France-America*.
48. BETTY PARSONS GALLERY, New York, December 19, 1955–January 14, 1956, *Ten Years*. Introduction by Clement Greenberg.
49. THE MINNEAPOLIS INSTITUTE OF ARTS, Minneapolis, Minnesota, June 18–September 1, 1957, *American Painting, 1945–1957*. Introduction by Stanton L. Catlin.
50. DOCUMENTA II, Kassel, Germany, July 11–October 11, 1959, *Kunst nach 1945 Internationale Ausstellung*. Introduction by Werner Haftmann.
51. THE WHITNEY MUSEUM OF AMERICAN ART, New York, December 9, 1959–January 31, 1960, *The Annual Exhibition of Contemporary American Painting*.
52. THE SOLOMON R. GUGGENHEIM MUSEUM, New York, October–December 1961, *Abstract Expressionists and Imagists*. Introduction by H. Harvard Arnason, bibliography.
53. THE MUSEUM OF MODERN ART, New York, September 22, 1961–October 14, 1962, *The Collection of Mr. and Mrs. Ben Heller*. Introduction by William C. Seitz.
54. THE WHITNEY MUSEUM OF AMERICAN ART, New York, December 11, 1963–February 2, 1964, *The Annual Exhibition of Contemporary American Painting*.
55. THE JEWISH MUSEUM, New York, December 12, 1963–February 5, 1964, *Black and White*. Introduction by Ben Heller.
56. INSTITUTE OF CONTEMPORARY ART, University of Pennsylvania, Philadelphia, January 14–March 1, 1965, *The Decisive Years, 1943–1953*. Introduction by Samuel Adams Green.
57. LOS ANGELES COUNTY MUSEUM OF ART, Los Angeles, July 16 (June 18)–August 1, 1965, *New York School—The First Generation*. Editor, Maurice Tuchman. Reprints, excerpts from bibliography 6, 11, 12, 18. Bibliography by Lucy Lippard.
58. THE WHITNEY MUSEUM OF AMERICAN ART, New York, December 8, 1965–January 30, 1966, *The Annual Exhibition of Contemporary American Painting*.
59. THE INTERNATIONAL COUNCIL OF THE MUSEUM OF MODERN ART, New York, June 22, 1965–May 1966, *Modern Sculpture U.S.A.*, (travelling exhibition). Introduction by René d'Harnoncourt.
60. MODERNA MUSEET, Stockholm, December 26, 1965–February 13, 1966. *Den Inre och den Yttre*. (*The Inner and Outer Space*.)

These eighteen cantos are then single, individual expressions, each with its unique difference. Yet since they grew one out of the other, they also form an organic whole so that as they separate and as they join in their interplay, their symphonic mass lends additional clarity to each individual canto, and at the same time, each canto adds its song to the full chorus. (Bibliography no. 21.)

The fetish and the ornament, blind and mute, impress only those who cannot look at the terror of Self. The self, terrible and constant, is for me the subject matter of painting and sculpture. (Bibliography no. 22.)

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BIOGRAPHY

- 1905 Born January 29, New York City.
- 1922-26 Studied Art Students League, New York (with Duncan Smith, John Sloan, William von Schlegel).
- 1927 B. A., City College of New York.
- 1941 Graduate work at Cornell University.
- 1948 Co-founder with William Baziot, Robert Motherwell, Mark Rothko, David Hare of Subjects of the Artist Art School.
- 1958 Bennington College, Bennington, Vermont. Retrospective exhibition.
- 1959 Leader of the Artist's Workshop for the University of Saskatchewan. Canada.
- 1962-63 Conducted graduate seminars at the University of Pennsylvania. Philadelphia.
- 1965 VIII Bienal, São Paulo. Brazil. Exhibition.

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